

CD 2003--103



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CHOIRS IN CONCERT

Master Chorale

Caron Daley, conductor

University Women's Chorus

Lori-Anne Dolloff, conductor

My Spirit Sings

Friday, October 22, 2010

7:30 p.m. MacMillan Theatre

Edward Johnson Building

2010-11

A joyous music season

MASTER CHORALE

Caron Daley, Conductor
Samuel Barton, conducting assistant
Jeanne Yuen and Keunyoung Yoo, accompanists

① **Jubilate Deo** David L. Brunner

② **O Music** David L. Brunner

Andrew Ascenzo, cello

③ **Like a Child** Words & Music by Loretta Ellenberger
Arr. by Rupert Lang

Gala Castanos, soprano

④ **Crossing the Bar** Gwyneth Walker

⑤ **"Simple Song" from Mass** Leonard Bernstein

⑥ **Freedom Trilogy** Paul Halley

Kyle Reyes, drum set, J. Rafael Ponciano, djembe
Gala Castanos, Ann Chau, Yvette Coleman, Maki Ishida, Lily Kang, Katelyn Syri, sopranos
Jordan Duerrstein, Alexander Hatton, Mikhail Shemet, Peter Warren, Peter Wiseman, basses

-INTERMISSION-

WOMEN'S CHORUS

Lori-Anne Dolloff, Conductor
Ana Alvarez, conducting assistant
Jeanne Yuen and Melody Chan, accompanists

⑦ **Mass No. 6** G. Orbán
Sanctus
Benedictus

Soloist: Jessica Törje

⑧ **Songs of Survival** arr. Margaret Drynan & Norah Chambers
Allegro In C Major Wolfgang Amadeus Mozart
Andante Cantabile Petr Ilyach Tchaikowsky

⑩ **When Music Sounds** Ruth Watson Henderson
Ana Alvarez, Conductor

⑪ **In my quiet place** Joan Szymko
Dorian Cox, marimba

⑪ **You are the music** Joan Szymko

⑫ **Vestigia** Imant Raminsh

Laura D'Angelo, violin Brenton Chan, cello
Soloists: Andromahi Raptis, Lexie Jellilyan, Lyndsay Promane

⑬ **Velo qué bonito** Trad. Colombian arr. Alejandro Zuleta
Ana Alvarez, Conductor

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Program Notes

Master Chorale

Our program today is an expression of praise – praise for life, praise for music, praise of freedom. These choral pieces celebrate joy and peace, and connect us to the aspects of our humanity that yearn for meaning and fulfilment. There is a deep spiritual current running through the program that brings both our singing and this music to life!

David L. Brunner's *Jubilate Deo* (1999) is an exuberant setting of Psalm 100: *Shout with joy to the Lord, all the earth! Worship the Lord with gladness; come before him with joyful songs. Know that the Lord is God. It is he who made us, and we are his; we are his people and the sheep of his pasture.* The transparent and rhythmic choral writing animates the text, sung in both Latin and English. Brunner's music is lyrical and vocally conceived, making the singer's work quite effortless. Composer Nick Page describes Brunner's style with the words: "Intuition, Emotion, Surprise, Beauty, Melody. Put all these together and you have the brilliance of David Brunner's music – surprising melody, beautiful emotions. David has an intuitive gift for moving us – it comes from a deep heart." *O Music* (1995) highlights these qualities in a beautiful homage to music, set to the text of Lebanese poet, Kahlil Gibran.

Like a Child (1999) is an intimate and penitent prayer, based on Psalms 130 and 131. The soloist compares herself to a child, whose soul is both comforted and

disquieted by the magnitude of God. Rupert Lang sets the simple tune with lush chords and expressive dynamics in a hymn-like approach that perfectly communicates the sincerity of the words. *Like a Child* is accessible and appealing, like much of the composer's choral output. Lang's music displays remarkable diversity and creativity, and is very popular in the choral community. A native of Red Deer, Alberta, Lang currently resides in Vancouver, where he conducts the choirs at Christ Church Cathedral, and is the founding conductor of the Vancouver Children's Choir.

Gwyneth Walker's *Crossing the Bar* (2005) is a vivid musical portrayal of Alfred Lord Tennyson's elegy poem. Rich depictions of the sea, sunset, twilight, the tolling of the death knell, and the face of God are all woven into the musical fabric. Walker uses word-painting techniques to draw the listener into a deep connection with the text. She says of the setting: "*Crossing the Bar* creates images of the sea, with the 'final voyage' leading us out across the water, to see our 'Pilot, face to face.' The musical setting endeavours to express the growth from peaceful to ecstatic moods; the tolling of the bell, the meeting of the Pilot." Her music is both powerful and intimate. Walker lives on a dairy farm in Vermont where she maintains a prolific composing career. She is a champion for contemporary American choral music and a favourite for choirs today.

“Simple Song”, taken from Leonard Bernstein’s *Mass* (1971), is a simple hymn of praise sung by the character of the Celebrant. *Mass* is a musical theatre setting of the traditional Catholic mass, which showcases pop, blues, rock-and-roll and gospel genres. It employs electric guitars, a boy’s choir, ballet dancers, and a marching band. Although Bernstein was Jewish, he was deeply intrigued by Catholicism, and *Mass* is said to be a personal statement of the composer’s personal exploration of faith. Religious and musical traditions collide in every aspect of the work, including the “Simple Song”, which evidences jazz influences. The text, “lauda, lauda, laude...” has an improvisatory character, as if made up extemporaneously! After its auspicious premier at the opening of the Kennedy Center in Washington D.C. in 1971, *Mass* was heavily criticized by the Catholic Church, and accused of containing anti-war and anti-administration messages.

Paul Halley’s *Freedom Trilogy* (1994) is a powerful medley juxtaposing three musical styles: chant, folk song and hymn. Halley draws on diverse musical traditions, using the Kyrie chant from *Missa de Angelis*, African folk-songs *Halleluya! Pelo tsa rona* and *Siyahumba*, and well-known Protestant hymn *Amazing Grace*. The text traces the salvation narrative from the Christian tradition, opening with the words of the penitential rite: *Lord have mercy, Christ have mercy, Lord have mercy*. These words segue into celebratory praises in the African folk songs: *Halleluya! We sing your praises, all our hearts are filled with gladness. Christ the Lord to us said: I am wine, I am bread, I am wine,*

I am bread, give to all who thirst and hunger. We are marching in the light of God! The final text, *Amazing Grace*, encapsulates the gospel message of bondage to freedom. Halley weaves the musical styles together, as if to break down any boundaries between history and culture. The result is a celebration of unity and freedom for all to share! - Notes by Caron Daley

Women’s Chorus

The “Sanctus” and “Benedictus” movements of *Mass No. 6* by Gyorgy Orban feature antiphonal and canonic declarations of the text. Written in C major, harmonic colour is achieved through chords based on the interval of a second. The rhythmic vitality comes from the constant motion of voices and piano. As is the custom with mass settings, the Benedictus section, features a change of style and texture before returning to the joyful exuberance of the repeated Hosanna!

Translation:
Holy, Holy, Holy,
Lord God of hosts,
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is the one who comes in the name of the Lord.
Hosanna in the highest.

Songs of Survival are a testimony to the power of music to bind groups in community and lift spirits in times of dire distress. In March 1942, during the Second World War nearly a hundred thousand people were interned on the islands of Sumatra, Borneo, Java and Celebes. Many of these were women and

children-teachers, missionaries and nurses sent from Malaya and Singapore when those cities fell. Segregated behind fences of barbed wire and plaited bamboo, the camps were crowded and depressing places. After a year, two extraordinary women, Margaret Dryburgh and Nora Chambers, who had both studied music before the war decided to take action. They formed a "Vocal Orchestra" to sing orchestral and piano works. With no scores or recordings, they wrote and arranged dozens of pieces from memory, each filling in what the other couldn't remember.

The first concert was given on December 27, 1943. In the words of survivor Helen Colijn: "The singers sat on little stools, too weak from malnutrition and disease to stand a long time. [...] Norah Chambers raised her hands. Very softly, as through a haze, the first chords of the Largo of the New World Symphony reached us listeners packed together in the compound. Some of us wept. We had not expected such beauty among the cockroaches, the rats, the bedbugs, the lice, and the smell of the latrines. The concert renewed our sense of human dignity. It gave us courage to go on."

The text of *In my quiet place* was written by third-grade student Marty Whitney as part of a programme to pair young poets with contemporary composers in California. Joan Szymko captures the simplicity of the poem, while setting this miniature to music that moves between luscious vocal chording and rhythmic text setting.

You are the Music was written to celebrate 100 years of women's choral singing at Miami University in Oxford, Ohio. Thick harmonies contrast with lyrical unison melodies and a symphonic piano accompaniment that features rhythmic excitement.

Vestigia is based upon the poem by Canadian Bliss Carmen. The piece explores a variety of moods and tone colours made available by the solo voice, treble choir, violin and cello soli, and piano. It features lyrical meditative solos and haunting, mysterious atmospheric writing. Listen for the imitative writing of bird calls and majestic sunsets.

Velo que bonito is a Colombian traditional song, and is now considered a Christmas carol, but originally it was a song that women in the Pacific zone of Colombia would sing at the funerals of children. They sang it as the matriarch of the community placed the body of the child in a canoe and sent him down the river. In the second part of the song, the choir asks San Antonio to bring the child back, because Saint Anthony is the patron saint who receives prayers about lost things.

Translation:

Look how beautifully they bring Him
down, decked with flowers.
Saint Antonio is leaving now
Why he is crying Madam Santa Ana?
- Because he lost his apple
Saint Antonio is leaving now
Look how beautifully they bring Him
down, decked with flowers.
Saint Antonio is leaving now

Notes by Lori-Anne Dolloff

Biographies

CARON DALEY maintains an active career as a conductor, clinician and soprano. A native of Halifax, Nova Scotia, Caron is in her fourth year at St. Michael's Choir School, where she directs the Junior Choir. This professional boys' choir concertizes regionally and internationally, and sings weekly masses at St. Michael's Cathedral. Caron is also pursuing her D.M.A. at the University of Toronto, where she conducts the University of Toronto Master Chorale.

From 2003-2007, Caron lived in North Carolina, and was the Director of Music at Salem Academy, Voice Instructor at Salem College Community Music School, and Chorusmaster for the Tar River Philharmonic Orchestra and Chorus. Recent conducting highlights include the Concord University Honor Choir Festival, the National Youth Choir of Canada, Greensboro Opera Outreach Program, Massachusetts All-State ACDA Women's Chorus, Maritime Concert Opera, and the College Light Opera Company. Caron is also active as a choral singer, and has sung with the Festival Ensemble of the European Music Festival, the National Youth Choir of Canada, Columbus Bach Ensemble, North Carolina Master Chorale, Bel Canto Company and the Bach Festival Singers.

After completing a B.M. in Music Education and an Artist Diploma in Vocal Performance at the University of Western Ontario in 2001, Caron received a M.M. in Choral Conducting and a M.A. in Vocal Pedagogy from Ohio State University in 2003. She is a trained Dalcroze Eurhythmics instructor, and regularly lectures on the use of Dalcroze in the choral rehearsal,

including recent workshops with the TCDSB, Toronto Children's Chorus, Association of Canadian Choral Conductors, and Festival 500 Phenomenon of Singing International Symposium.

LORI-ANNE DOLLOFF is Associate Professor of Music at the University of Toronto. She has been directing choirs for 35 years in church, community and university settings. Dolloff was the Artistic Director of the Mississauga Festival Choir for twenty-one years. A professor at the Faculty of Music since 1994, Dr. Dolloff is currently in her second season with the University Women's Chorus. She teaches undergraduate and graduate courses in choral conducting, elementary music education and cultural perspectives.

A frequent clinician and festival conductor Lori Dolloff has conducted choirs of all ages across Canada, in the United States, Ireland and Great Britain. Her compositions and arrangements have been performed by choirs worldwide, including being featured at the International Children's Choir Festival held at Canterbury Cathedral and Westminster Hall, London, England. Lori Dolloff has collaborated with the Toronto District School Board on several choral projects and looks forward to a continued partnership. Lori Dolloff has recently spent time teaching and conducting in Iqaluit, Nunavut, and will return to Iqaluit in January for a third season of conducting a choral festival with children in the schools and adult community choruses.

Master Chorale

Sopranos

Airin San Hadi
 Issa Curto
 Ann Eunkyung Ko
 Ann Chau
 Daniele Schekk
 Ga Im Kim
 Gala Castanos
 Iulia Ciobanu
 Ji Hyou Kim
 Kara Sojung Park
 Katelyn Syri
 Lauren Margison
 Lily Kang
 Lin Wei
 Lindsay Foote
 Maki Ishida
 Nichele Farrell
 Nicole Stawikowski
 Oonagh Murphy
 Sasha Drozzina
 Stephanie Gamponia
 Stephanie Kwan
 Virginia Georgallas
 Yvette Coleman

Altos

Anastasia Tchernikova
 Alice Yuen-Shan Leung
 Caroline Pai
 Crystal Law
 Emilee-Mae Feely
 Emily Bruch
 Esther Jeon
 Gee Eyn Lee
 Jamie Corbett
 Jennifer Liu
 Kimberly Windsor
 Lisa Zhou
 Maia Van Raes
 Mandy Woo
 Melba Lui
 Natalie DiNardo
 Raven Shields
 Samantha Tsang
 Sara Anderson
 Sara Tavanaie
 Chris Tae Young Kim
 Ye Lim Seo
 Yoo Jin Kim

Tenors

Abby Xieyi Zhang
 Gavin Yee
 Ivan Yeung
 James Kalisz
 Jonathan Bae
 Jeff Jun Hyuk Lee
 Phil Jung Tae Kim
 Kirk-Hai Chau
 Lorenzo Madrazo
 Martin Siu Ting Lee
 On Jung
 Scott Downing
 Seth Turner
 Somang Nam
 Tiago Vieira

Basses

Aaron Chow
 Alex Mieszkalski
 Alexander Hatton
 Aylmer Menezes
 David Debono
 Giovanni Latino
 Jae Hyun Hwang
 James Duong
 Jordan Duerrstein
 Michael Connolly
 Mikhail Shemet
 Nicholas Nolan
 Peter Wiseman
 Peter Warren
 Samuel Bayefsky
 Seung Bae Lee
 Trevor Penoyer-Kulin
 Herman Tsz Hin Chow
 Allen Yuan-Ming Chien

Women's Chorus

Sopranos

Hanné Becker
 Stephanie Boone
 Ana Calautti
 Sasha Chaplygina
 Amanda Cogan
 Michele Comrie
 Laura Crowe
 Lauren Crowther
 Laura D'Angelo
 Anyela Cruz
 Gabriela Farias
 Rachel Fawcett
 Laura Finlan
 Susan Hollander
 Lexie Jelilyan
 Britta Johnson
 Joellyn Shiyomi Joseph
 Grace Byel Kim

Seong Hee Susan Lee
 Wendy Luo
 Morgan MacNeill
 Rachel Mahon
 Meg Montemayor
 Sarah Moore
 Allison Murrell
 Emily Pearce
 Andromahi Raptis
 Danika Steckler
 Tinsley Sung
 Stephanie Tacit
 Melody Thomas
 Evita Trembley
 Chanelle Tseng
 Jessica Türje
 Chloe Weir
 Kelly Xu

Altos

Miranda Brant
 Natasha Cheung
 Eunseong Cho
 Sylvia Chouljian
 Shulamnite Chow
 Madeleine Christie
 Victoria Chung
 Christine (Eun Sun) Chung
 Liane James
 Michelle Ming San Kam

Yoonsun Kim
 Jacqueline Mokrzycki
 Meg Montemayor
 Danbee Moon
 Lyndsay Promane
 Nataliya Sandul
 Ani Shirvanian
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